Huda Takriti

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 **Title:** Why Cinema? Another Screen; Another Archive

**Number**: ?

**Persons involved:** Huda Takriti

**Type**: ?

**Semester hours**: 21

**ECTS credits**: ?

**Course language/s**: English

**Offered in**: \_

**Organization**: \_

**Content:**

This seminar aims to examine the role of cinema in drawing upon, releasing, and bringing to the front the histories and experiences of solidarity within liberation movements in the Global South. We will focus on how filmmakers from the Global South intervened in the dominant western cinematic aesthetics and redirected the vision towards how they viewed and experienced liberation and anti-colonial struggles through the camera lens as a way to confront and impose their look against the camera and the western gaze.

Through several viewings, discussions, and collective readings, we will explore the means of filmmaking which many filmmakers devised as a response to the wider spread of imperial imagery and the way in which it shaped national identity. Some viewings will be divided into two sessions; thus, active participation is required.

**Previous Knowledge**: none

 **Objective:**

 • Critical engagement with filmmaking theories

 • Examining the relationship between moving images and national narratives

 • Rethinking disciplinary boundaries.

 • Building critical thinking and communication skills.

 • Learning from/with/in relation to each other.

 • Being generous with sharing thoughts/giving feedback

 • Asking questions as opposed to only thinking about answers.

**Teaching and Learning methods:** Inputs, discussions, collective readings, collective viewings.

**Dates:** ?

**Room:** ?

**Exam method:** Final Paper / Final Discussion

**Exam date:** final class

**Recommended Reading:**

- Campt, Tina. *Listening to Images.* Durham, NC: Duke University Press, 2017.

- Dickinson, Kay. *Arab Film and Video Manifestos: Forty-Five Years of the Moving Image Amid Revolution.* Springer International, 2018.

- Dabashi, Hamid. *Dreams of a Nation: On Palestinian Cinema*. Verso Books, 2006.

- Ghatak, Ritwik*. Cinema and I*. Ritwik Memorial Trust, 1987.

- Mirzoeff, Nicholas. *The Right To Look: A Counterhistory Of Visuality*. Duke University Press, 2011.
- Ouayda, Nour. *The Ritual Against Oblivion: An Archeology Of Everyday Life In Kamal Aljafari's Port Of Memory*. Montreal University, 2016.

- Rocha, Glauber. The Aesthetics Of Hunger. In: *Film Manifestos and Global Cinema Cultures: A Critical Anthology*. University of California Press, 2014

- Rhodes, Lis. *Telling Invents Told*. The Visible Press, 2019.